



Windows onto the future: investigating options for a more accessible and resilient Stained Glass Museum

Appointment Brief and Invitation to Tender:

Masterplan Project

April 2018

Client: The Stained Glass Museum
South Triforium, Ely Cathedral, Cambs, CB7 4DL

Client Lead: Jasmine Allen, Curator (& Project Director)
01353 660355 / curator@stainedglassmuseum.com

Project: Windows onto the future: investigating options for a more accessible and resilient Stained Glass Museum (HLF Resilient Heritage Project RH-17-04748)

Please find below an appointment brief and invitation to tender for the above-mentioned contract.

This is a Heritage Lottery funded contract.

Any questions regarding this invitation to tender should be raised with the Client Lead (details above) before **5pm on Friday 25 May 2018**.

For an opportunity to visit the museum, please contact the Client Lead.

In order to be considered, your tender document should be submitted to the Client Lead via email or post by the closing date **5pm, on Thursday 14 June 2018**.

Late tenders may not be considered.

Shortlisted candidates will be contacted and invited to interview in Ely on either **Thursday 5 July 2018 or Friday 6 July 2018**.

The Stained Glass Museum is not bound to accept any tender. Any tender that is accepted will be awarded on the basis of the criteria as set out below. Acceptance of the tender by The Stained Glass Museum shall be in writing.

**Windows onto the future: investigating options for a
more accessible and resilient Stained Glass Museum**

HLF Resilient Heritage Project RH-17-04748

Appointment Brief and Invitation to Tender:

Masterplan Project

1.0 Introduction

This document is an Appointment Brief for consultants wishing to tender for the Masterplan project, part of an £88,000 Heritage Lottery funded project entitled 'Windows onto the future: investigating options for a more accessible and resilient Stained Glass Museum'. The project aims to develop a mid-long term masterplan, train and equip Trustees to make informed decisions on the museum's future and ensure the museum's long-term resilience and continued success. The Stained Glass Museum has received a Resilient Heritage grant from the Heritage Lottery Fund for this project. The Masterplan Project Consultant will work closely with the Client Lead (Project Director), Project Advisory Committee and the museum's governing body, the Board of Trustees. A part-time Project Administrator will also assist. This document sets out:

- Section 1: Information about The Stained Glass Museum, the 'client'.
- Section 2: Information on the overall project aims.
- Section 3: Masterplan Project – Scope of work and timescale.
- Section 4: Particulars of Employment.
- Section 5: Submission of Tender Proposals.
- Section 6: Tendering and Award Process
- Appendix 1: Schedule of Professional Services
- Appendix 2: Form of Tender
- Appendix 3: Consultancy Deed

1.1 The client: The Stained Glass Museum

Established in 1972 to rescue stained glass windows from redundant buildings, the Stained Glass Museum first opened to the public in the north triforium of Ely Cathedral (a Grade I listed building) in 1979. After a major fundraising appeal and funding from the National Lottery, the Stained Glass Museum relocated to the south triforium of Ely Cathedral in 1999. Over the last forty years it has developed an internationally significant collection of stained glass from both religious and secular contexts, and delivers a diverse programme of activities and events. Today, it is the only museum dedicated to stained glass in the UK, and one of a handful of stained glass museums in the world.

Over the last ten years the museum's visitor numbers have consistently grown, leading to healthy revenue streams and an increase in the museum's reserves. The south triforium of Ely Cathedral provides a unique setting for The Stained Glass Museum, but it lacks basic amenities, and since it is on an upper level and can only be accessed by a spiral stone staircase of 40 steps, it is not accessible to everyone. Due to the growth in our activities and visitor numbers, lack of space and adequate facilities for the display and storage of our growing collection, the museum has outgrown its current premises. Furthermore, the museum's license to occupy the south triforium is due for renewal / due to expire in 2022, providing a need and opportunity to explore the option of remaining in our current location and relocating to an alternative location.

The Stained Glass Museum is an independent, fully accredited museum and Charitable Incorporated Organisation (no. 1169842) governed by a Board of Trustees. The charity employs one full-time Curator and a team of eight part-time staff (equivalent of 3.9 FTE).

1.2 Our Vision and Mission statements

Vision

We exist to encourage the discovery, appreciation, enjoyment and preservation of historic and contemporary stained glass.

Mission

We seek to create multiple opportunities to see and experience, learn and create stained glass in a unique environment.

We exist to excite and inspire, to enrich lives, and provide a memorable experience for generations of visitors.

We aim to keep the inspiration and appreciation of stained glass alive in the 21st century and beyond; to make stained glass accessible and relevant to diverse and changing audiences and their needs.

We will work with partners in various sectors to actively promote the art of stained glass in Britain; to share knowledge and skills, and to provide a bridge between existing artistic and heritage organisations and the public.

1.3 Audiences

The museum welcomes between 18,000-21,000 paying visitors each year, and an additional 4,000-5,000 people into our museum shop. A recent visitor survey revealed that approximately 40% of our visitors are retired, and more than 60% are aged 55 or over. Overseas visitors account for approximately 15% of our visitors. The remaining visitors come from across the UK, divided into approximately 46% from the East region, 17% from the South East, 10% from East Midlands, with other regions accounting for between 1-5% of visitors. Visitors are prepared to travel to the museum. Most come from over 20 miles away and travel 1hour+ to get here.

1.4 Core Activities

The museum has a diverse programme of events, including talks, lectures, study visits and an annual study weekend to visit stained glass *in situ* across the British Isles.

People of all ages enjoy and benefit from our learning programmes. Each year up to 1,500 students from across East Anglia participate in our curriculum-based workshops. Suitable for EYFS and key stages 1-3, these combine detailed exploration of our collection with hands-on creative activities linked to key topics in Science, Art and History.

Our practical glass workshops, designed to promote and develop skills in this historic craft, are increasingly popular with both adults and children. They include traditional painting on glass, leading, as well as copper foiling and glass fusing.

1.5 Key Stakeholders

There are several key external stakeholders that will need to be engaged with as part of this masterplan process.

Our key partner at present is Ely Cathedral, since we are housed within the building and lease our premises from the Dean & Chapter of Ely Cathedral under a 25-year license to occupy, which will come to an end in 2022. Since 50-60% of our paying visitors purchase joint tickets from Ely Cathedral, this relationship is vital to our income stream.

Other local stakeholders include the Friends of The Stained Glass Museum, Ely Museum and Oliver Cromwell House. National stakeholders include the Worshipful Company of Glaziers, British Society of Master Glass Painters (BSMGP) and Corpus Vitrearum Medii Aevi (CVMA), the Art Fund, Heritage Lottery Fund, Royal Collection and Victoria & Albert Museum.

1.6 Background and Previous work

The growth of the museum collection, together with its staff and activities in recent years has meant that it is now at capacity, presenting many practical and organisational challenges. Much work has already been undertaken and a report by the museum's Curator in 2014 ('Twenty-22 Vision') provided an analysis and assessment of the museum's present environment and the main challenges faced by the organisation. Since, the Board of Trustees have held several dedicated meetings and externally-facilitated sessions focussing on strategic planning, visioning and the future development of the museum. Away days and facilitated workshops have also been held with staff and volunteers.

Between 2015 and 2016 the museum undertook a comprehensive survey of its visitors using the Audience Agency's Audience Finder. The data collated from this survey has provided a detailed breakdown of our current visitors, and proved an invaluable evidence base for visitor's current perceptions of the museum, highlighting the need to make the museum more visible, accessible and more family-friendly.

In 2016 Trustees commissioned an independent governance review and made the decision to set up a CIO to become the successor organisation to the Trust. The transfer of assets was agreed in November 2017. The Board of Trustees are committed to improving the strategic governance of the museum and recognise that decisions about the museum's future will benefit from a sustained investigative project with external guidance and the involvement of skilled specialists. The 'Windows onto the Future' project has been made possible thanks to a grant from the Heritage Lottery Fund.

2.0 Overall Project Aims: ‘Windows onto the future’

The HLF-funded project ‘Windows onto the future’ aims to develop a masterplan, train and equip Trustees to make informed decisions on the museum’s future and to ensure the museum’s long-term resilience and continued success.

A Project Advisory Committee, formed of Trustees, staff and external representatives selected for their specialist skills and experience, has been established to act as an advisory group to the Board of Trustees for the master-planning and future strategic development of the museum.

A part-time Project Administrator has also been recruited to provide suitable qualified administrative support to the project and the museum.

A masterplan consultant will be appointed to deliver a masterplan for the museum's future development, to facilitate training for the Project Advisory Committee and trustees and hold consultations with local, national and international stakeholders.

An Evaluation Consultant has been appointed to evaluate the project.

3.0 Masterplan Project – Scope of work and timescale

This contract is for the options appraisal and Masterplan, training and stakeholder consultation. It is being commissioned as part of the two-year ‘Windows onto the future’ HLF Resilient Heritage Project, which involves developing Trustee skills, master-planning work, consultation with stakeholders, site exploration and visioning activities. The masterplan consultant will need to work closely with the client, stakeholders and other professionals.

The formation of a mid-long term masterplan for the future development of the Stained Glass Museum is a key part of this project. The masterplan should be informed by work already undertaken by the museum (which you will be provided copies of – see 3.2). It should include a basic options appraisal to investigate, and weigh up the options for remaining in our current location (leased from Ely Cathedral) versus relocating elsewhere.

The masterplan should take into account the whole museum, its identified space requirements, needs and activities, with particular attention given to the following areas:

- Site location and access;
- Transport & infrastructure: transport to and from the site, car parking, trains, buses;
- Visitor experience and facilities: retail, catering, education, cloakroom, toilets;
- Displays: permanent exhibition and temporary exhibition space
- Collections storage;
- Staff facilities: office, kitchen, toilets;
- Learning (formal and informal), workshop and studio facilities;
- Other onsite activities such as group visits, events (including talks, tours and lectures), and demonstrations.

The masterplan should consider whether the museum's aims might be better achieved in partnership with another organisation, either through developing existing or creating new partnerships.

3.1 Aims and Key Deliverables of the Masterplan

Informed by an assessment of the current museum environment, visitor offer and facilities using existing audience insights, the masterplan should address three main needs, or aims for the future, as identified by the museum. These are to:

- (1) improve access to the museum, its collections and associated learning and events programme, and reach wider audiences;
- (2) provide adequate and more suitable space for learning, and the display and storage of the museum's internationally-significant collections in a controlled environment;
- (3) improve visitor and staff facilities.

The masterplan should present analysis of options and implications, evidence of stakeholder consultation and recommendations based on how far each option meets the identified needs above, seeking to develop the museum's overall capacity, future resilience and financial sustainability.

The masterplan consultant will be expected to hold at least two stages of consultation with stakeholders, and to organise a minimum of four facilitated training days for Trustees and the Project Advisory Committee according to identified needs, to support the project.

The project will enable a significant step change for the organisation, preparing its board and key staff members, improving its strategic business planning and decision-making capability for the long term, and ensuring that the museum's assets are safeguarded, enjoyed by and made accessible to the widest possible audiences, now and in the future.

3.2 Masterplan checklist

The strategic masterplan for The Stained Glass Museum should include:

- an assessment of the museum's current environment, visitor offer and facilities, considering visitor capacity and its potential options for development on site and relocation elsewhere;
- identification of opportunities for further development / expansion in its current site;
- identification of opportunities for further development through relocation;
- analysis of audience and user reach, learning offer and community engagement;
- a detailed analysis of these options, how the museum's needs will be met and the wider implications of these options;
- overview of business models, financial viability and sustainability;
- competitor analysis;
- evidence of stakeholder consultation;
- recommendations for future development which address the museum's needs, as identified below.

The appointed consultant(s) will need to work with the Trustees and Project Advisory Committee, as well as identified stakeholders, to identify potential new partners and new locations to consider as part of the options study. The following questions may be helpful:

- If the museum remains in Ely Cathedral, what are its options?
- If the museum is to move, where might it relocate?
- How will remaining or relocating affect the museum's current income streams, and business model?
- Are there alternative viable business / partnership models that the museum should consider, in its current location, or elsewhere?
- (Where relevant) what two-way benefits will a partner organisation or institution bring to one another?
- What kind of space is required to meet the specific needs of the museum and its audiences?
- Are there suitable sites/buildings that the museum might occupy?
- Will the museum be the sole occupier of a building or will it share premises? Will it be a new build or a repurposed historic building? Who owns the building and what type of agreement will be in place?
- Would physical access to the museum and its collections be improved? Are there good public transport links?
- Is there local (and national) support for the venture?
- What will the costs of development plans be, and how will any development work be funded?
- What decisions and next steps to Trustees need to take?

Upon appointment, the Project Director will provide more detailed specifications and background information to facilitate this work, including:

- Twenty-22 Vision report by Museum's Curator (2014) with updates
- Audience Finder Survey results and analysis (2015-16)
- The 'Windows onto the future' HLF Resilient Heritage application, as submitted, with aims and objectives, along with a project timetable and dates of meetings (2017)
- The museum's Prospectus (expected 2018) with building specifications and identified space needs.

The consultant should make arrangements for final publication of the masterplan and provide bound copies and related appendices as well as a PDF copy of the report, suitable for sending electronically and loading onto a web page.

3.3 Management and reporting arrangements

The appointed Masterplan consultant will be contracted by The Stained Glass Museum and managed on behalf of the museum's governing body, the Board of Trustees, by an advisory group known as the Project Advisory Committee. The Project Advisory Committee, who will meet regularly throughout the project, consists of the following members:

- Jasmine Allen, the Museum's Curator (& Project Director), who has five years' experience of running the museum
- Anna Eavis, Museum Trustee, with a background in the heritage sector, archives, archaeology, curating, interpretation and research

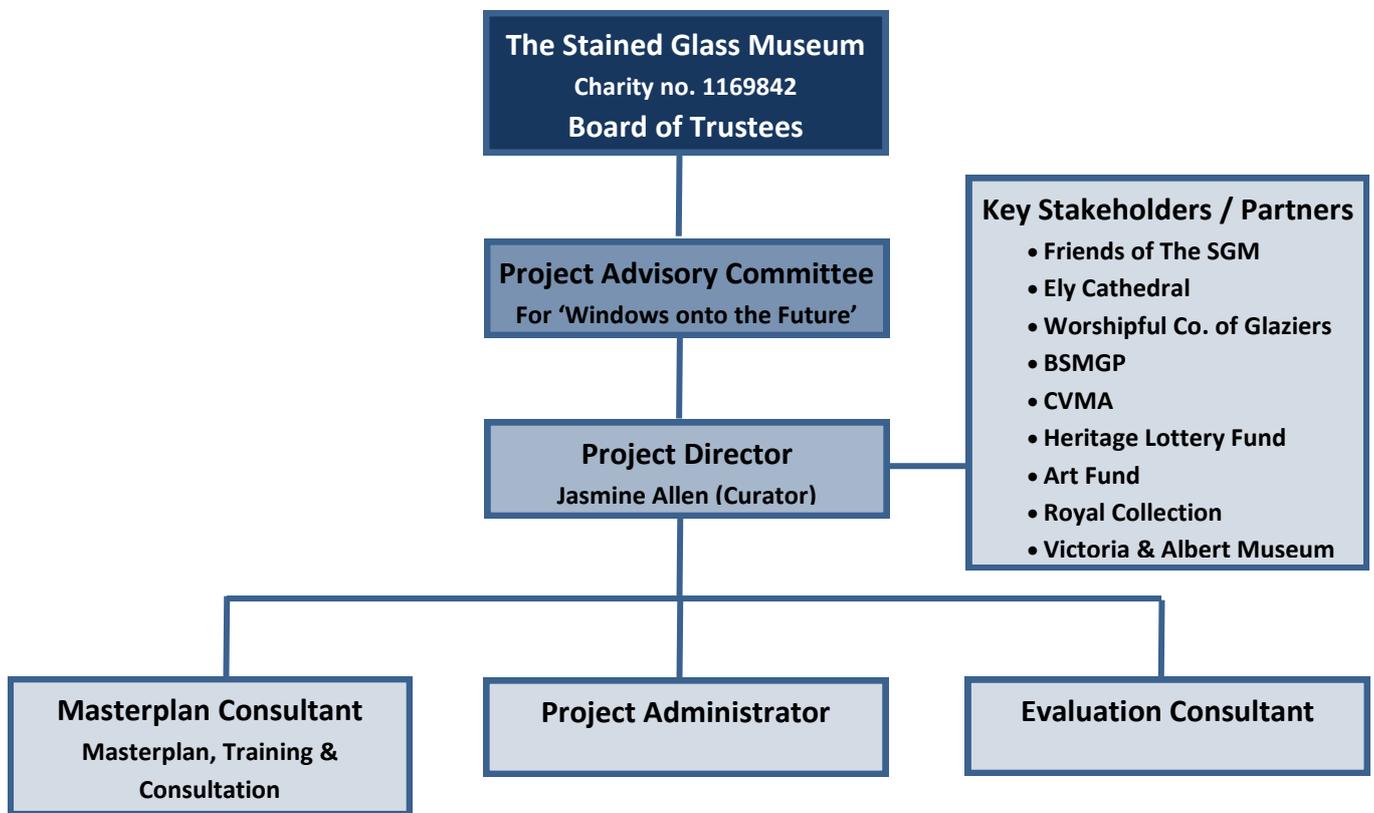
- Malcolm Leith, Museum Trustee, with a background in management and organizational change
- External representative(s) (to be appointed)

The Project Advisory Committee is ultimately responsible to the Board of Trustees, who, as the museum’s governing body, will be responsible for making key decisions, approving documentation and key changes to the project.

The day-to-day client lead for the project will be Jasmine Allen, the Museum’s Curator, who will also act as Project Director, with the assistance of a part-time Project Administrator.

The project will be evaluated by an external Evaluation Consultant.

A Project Organisation flowchart is provided below



3.4 Budget and Payment Terms

The Masterplan Consultant(s) contract is for £30,000 (plus VAT) and value for money will be a key element of the selection criteria. The fees include expenses and any other costs.

Payment will be in three instalments, a third payable on contract (July 2018), a third on delivery of the draft masterplan (by 30 April 2019), and the final third on delivery of the final Masterplan (by 31 July 2019).

The budget is finite and that the Client does not hold any resources for additional costs or cost over-runs.

3.5 Key Dates:

The contract for the Masterplan work will be awarded in July 2018 and will terminate in September 2019. During this time you will be expected to attend key Project Progress Meetings with the Project Advisory Committee and Board of Trustees, and lead two rounds of Stakeholder consultation. The Consultant(s) may be required to go on additional site visits, speak to and meet with stakeholders, potential partners and other institutions as part of the project.

Key delivery dates and milestones for the Masterplan Consultant are listed below. A first draft of the masterplan should be submitted by 30 April 2019, with the final version being delivered by 31 July 2019.

Stage	Date	Key delivery dates for Masterplan Consultant
HLF Project starts	April 2018	
Advertise and appoint Project Administrator post	April-May 2018	
Advertise and recruit Project Advisory Committee (PAC)	April-May 2018	
Advertise contracts for Evaluation Consultant and Masterplan Consultant	April-May 2018	
Tender deadline for Evaluation Consultant	14 June 2018	
Progress Meeting 1	June 2018	
Award contracts for Masterplan Consultant and Evaluation Consultant	July 2018	Masterplan Consultant work starts
Progress Meeting 2	August 2018	
PAC induction and briefing (Progress Meeting 3)	10 September 2018	Masterplan Consultant attends briefing
Facilitated Training Session 1 – Scope of Masterplan project and project roles, aims etc	October 2018	
Facilitated Training Session 2 – Working with Consultants and detailed project planning	November 2018	
Progress Meeting 4	November 2018	
Masterplan Consultant's presentation to PAC and Board of Trustees (Progress Meeting 5)	January 2019	Masterplan Consultant delivers interim report/presentation to PAC and Trustees
Facilitated Training Session 3 – getting the	February 2019	

most out of stakeholder consultation		
Progress Meeting 6	March 2019	
Stakeholder Consultation Phase 1	March-April 2019	Masterplan Consultant carries out first round of Stakeholder Consultation
Draft Masterplan due	April 2019	Draft Masterplan deadline
Progress Meeting 7	May 2019	
Facilitated Training Session 4 – Testing Options	June 2019	
Stakeholder Consultation Phase 2	June-July 2019	Masterplan Consultant carries out second round of Stakeholder Consultation
Progress Meeting 8	July 2019	
Delivery of Final Masterplan	31 July 2019	Final Masterplan deadline
Masterplan Consultant presentation (Progress Meeting 9)	September 2019	Masterplan Consultant presents Masterplan to Trustees and PAC with Q&A
Contract for Masterplan Consultant end date	30 September 2019	Masterplan Consultant contract ends
Draft Evaluation report due	October 2019	
Progress Meeting 10	November 2019	
Final Evaluation report due	January 2020	
Progress Meeting 11 (discuss continuation of PAC post-project)	January 2020	
Progress Meeting 12	March 2020	
Project Administrator post and HLF project ends	April 2020	

4.0 Particulars of Professional Relationship

4.1 Services

The Consultant will be required to provide all services identified within the Schedule of Professional Services included within Appendix 1.

4.2 The Museum and Museum's Representatives

"The Museum" under the terms of appointment will be The Stained Glass Museum

The Museum's representative for the Project will be the Project Director, Jasmine Allen.

4.3 Payment Terms

The Form of Tender included at Appendix 2 should be completed and returned with the tender response/ offer. The fee to provide the services indicated at Appendix 2 is to include all expenses and disbursements.

Unless stated otherwise, payment terms will be 30 days from receipt of a valid VAT invoice. Invoices are to be made out to The Stained Glass Museum but submitted to the Project Director, who will review and issue a payment recommendation accordingly.

4.4 Professional Indemnity Insurance

Evidence of consultant's Professional Indemnity Insurance is required prior to appointment.

4.5 Timetable and Appointment Duration

The appointment will commence from July 2018. The key milestone dates are identified at Section 3.3 of this document. Consultants should ensure adequate resource provision to deliver the requirements of this appointment, within the timescales stipulated.

4.6 Form of Contract

The intention is that the appointed Consultant will execute a Consultancy Deed in favour of The Stained Glass Museum. A copy of the proposed Consultancy Deed is included at Appendix 3 of this document.

4.7 Confidentiality and Data ownership

The appointed organisation(s) or individual(s) are required to maintain the confidentiality of all proprietary or privileged information to which they may be party to in the course of the contract and they are expected to work on behalf of The Stained Glass Museum. All data collected in whatever forms remains the property of the Stained Glass Museum.

5.0 Submission of Tender Proposals

- (i) Tenders must be submitted by **no later than 5pm, on Thursday 14 June 2018**, as a PDF to the email address below and clearly marked:

“The Stained Glass Museum. Tender Proposal – Masterplan Project”.

- (ii) The tender is to be addressed to:

Jasmine Allen

curator@stainedglassmuseum.com

Curator, The Stained Glass Museum, South Triforium, Ely Cathedral, Cambs, CB7 4DL

- (iii) During the tender period, should the tenderer wish to present questions or seek clarification on any information contained within the tender enquiry pack, requests will only be considered by email, to the following: curator@stainedglassmuseum.com

The closing date for receipt of questions is **5pm on Friday 25 May 2018**. Please note that answers to questions received will be issued to all tenderers for the role being tendered.

- (iv) To make arrangements to visit the site, contact: curator@stainedglassmuseum.com

Any specific questions must be submitted in accordance with item (iii) above.

- (v) Contract Award Criteria

Price (40%):

Fees mapped against Resources – assessing the overall project fees, and an assessment of the Resource Plan: weighting (40)

Quality (60%):

- Experience of proposed team/ lead person – this will cover an assessment of the qualifications and relevant experience of the nominated individuals / team: weighting (30)
- Methodology for undertaking the role giving consideration to and demonstrating understanding of the particular nature of the project: weighting (30)

- (vi) If necessary, **an interview will be held on either Thursday 5 July or Friday 6 July 2018**. The interview will inform the scoring in respect of the award criteria above.

- (vii) The Museum does not bind itself to accept the lowest or any tender.

- viii) The tender is to be kept open for acceptance for a period of not less than 12 weeks.

6.0 The Tendering and Award Process

6.1 The person specification

This is an exciting opportunity to undergo a rigorous options study and form a masterplan which will impact the Stained Glass Museum's governing body's next steps and future strategic decisions to enable the museum to develop and reach its potential as a 21st century accessible visitor attraction.

We are seeking a consultant(s) with:

- Solid and extensive experience in options appraisals, masterplanning and consultation work;
- A solid understanding and experience of operational management as well as visioning, strategic and business planning;
- Sound analytical skills in order to draw meaningful conclusions and reports;
- Experience of working on HLF funded, or similar resilience, heritage or development projects;
- Strong report writing, presentation writing and presentation delivery skills;
- Ability to self-manage and work as a part of a team, liaising with the client, other appointed consultants and stakeholders.

6.2 Application timetable

- Closing Date for receipt of Questions Friday 25 May 2018, 5pm
- Closing date for responses: Thursday 14 June 2018, 5pm
- Potential Interviews: Thursday 5 (& Friday 6) July 2018
- Indicative Appointment Date: July 2018

6.3 Summary of Information to be included within the Tender Submission

The tender document should include:

- Fee in respect of the Masterplan Consultant role, along with a cost breakdown. Please include any costs for resources in your budget and highlight whether you are VAT registered.
- A short methodology statement/proposal explaining how the key deliverables will be delivered within the timescale required. This should include an anticipated timetable of activities and key dates which demonstrate your approach to ensuring the work will be delivered on time and to the standard required. This should be in sufficient detail to enable the Client to satisfactorily assess the Tenderer's understanding of the briefing documents and the demands and nature of the project.
- Individual/ team organisation structure outlining all personnel to be employed on the appointment, their roles and responsibilities.
- C.V.(s) of key team members with details of relevant professional experience and skills. Demonstrating evidence of similar projects undertaken which have been developed and delivered within an environment similar to this project. Evidence of previous HLF funded projects would be desirable.

- Details of any sub-consultants that you are proposing to utilise as part of your team, providing the same information as above.
- Names and contacts of 2 references from clients for similar projects / relevant work.
- Copy of professional insurance or indemnity cover certification as indicated by 3.4 above.
- Confirmation of your availability to be interviewed on the dates indicated above.

Responses of **no more than 6 pages of A4** (excluding C.V.(s)) should be emailed for the attention of Jasmine Allen to curator@stainedglassmuseum.com.

All applications received will be acknowledged. Please note that due to limited resources we are unable to give feedback to all applicants. Feedback will be available to those that are shortlisted for interview.

Appendix 1

Schedule of Professional Services

Masterplan Consultant

1.0 General Duties

The role of the Masterplan Consultant will be to work with the Stained Glass Museum (hereafter 'Museum') to assimilate all of the required information, undertake detailed and informed analysis to produce a Masterplan of the highest quality that meets the needs of the museum as well as addressing the requirements of the HLF as part of the HLF Resilient Heritage funded project 'Windows onto the future'. The Masterplan Consultant will also undertake necessary relevant consultation with stakeholders and arrange four training sessions for the Trustees and Project Advisory Committee.

The following items identify the required duties to be undertaken by the Consultant:

1.1 Exercise all reasonable skill, care and diligence in the performance of the Services in line with the project programme and mitigate any delays or additional costs.

1.2 Attend key project progress meetings with the Museum and other consultants as required.

1.3 Visit the Stained Glass Museum to assess the site, and undertake other site visits as necessary as part of the project.

1.3 Give to the Museum reasonable prior notice of and invite the Museum to attend all meetings called by the Consultant in relation to the Project; attend all meetings called by the Museum, the Project Director and the Other Consultants in relation to the Activity Plan as appropriate/reasonable.

1.4 Issue interim project progress reports and deliver draft masterplan as per agreed timetable.

1.5 Liaise, support and work in close collaboration with the Museum, Project Director, and the Other Consultants to maximise the Project's success and provide information as required to enable them to undertake their respective duties.

1.9 Print, reproduce or purchase all documents, drawings, and other records necessary for the proper performance of the Services.

1.10 Assist the Museum and Project Director, and Evaluation Consultant in preparing information for funders and primary stakeholders as required.

1.11 Liaise with the Project Director and Project Advisory Committee to ensure all necessary information is available to contribute to the Masterplan and identify the key gaps in information.

1.12 Organise and/or sub-contract/facilitate four training sessions for the Project Advisory Committee and Trustees during the project, according to identified needs.

1.13 Lead consultation activities with stakeholders, users, non-users, Client, stakeholders, Museum representative(s) and others to develop a full understanding of existing and potential user audiences responses' to the options appraisal and masterplan.

1.14 Explore and analyse existing environment and barriers to engagement including cultural and attitudinal factors, interpretation, interactivity, capacity issues etc.

1.15 Develop a profile of the existing key audiences and an understanding of the potential audience, learning, and participation markets for future development of the museum.

1.16 Review existing qualitative and quantitative information available on feedback from existing visitors, participants, learning.

1.17 Write the strategic masterplan, addressing the main needs as identified in the brief, and meeting the overarching aims and objectives of the project.

1.18 Where appropriate, establish focus groups or pilot activities to test proposals for development.

1.19 Present the strategic masterplan to the Board of Trustees as per agreed timetable.

2.0 Summary of Key deliverables

2.1 Organise and/or deliver four facilitated training sessions for the Project Advisory Committee and Board of Trustees during the course of the project;

2.2 Attend relevant briefing meetings and progress meetings;

2.3 Communicate findings to the Project Advisory Committee and Board of Trustees in the form of a presentation mid-way through the project;

2.4 Hold a minimum of two stakeholder workshops / consultation sessions;

2.5 Produce, deliver and present a mid-long term masterplan to the Board of Trustees, in consultation with the Project Advisory Committee.

Appendix 2

Form of Tender

Project: Windows onto the future: investigating options for a more accessible and resilient Stained Glass Museum (HLF Resilient Heritage Project RH-17-04748)

Professional Service: Masterplan Project Consultant

Name of Tenderer: [_____]

To: Jasmine Allen, The Stained Glass Museum, South Triforium, Ely, Cambs, CB7 4DL

I/We, the undersigned, do hereby offer to execute and complete the above mentioned professional services in strict accordance with the Appointment Brief and the Schedule of Services for the following lump sum fees:

Fee Instalments

Please confirm fee payment due at the completion of the following project stages:

Stage and lump sum fee	Action Planner £
On contract	
Delivery of the interim masterplan project – draft report	
Delivery of the final Masterplan	

Resources

Activity Planner	Resources (in resource days)			
	Director/ Partner	Senior Consultant	Consultant	Assistant Consultant
Masterplan				
Facilitated Training				
Consultation with Stakeholders				
Resource Sub Total				
Total Resource (Resource Days)				

Your fee offer is based on a 7.5 hour day and includes allowance for disbursements but excludes VAT.

Expenses and Disbursements

The fee offer is to include all expenses and disbursements (including printing charges).

Offer Period

This tender/ offer is to remain open for a period of 12 weeks from the date fixed to the return of tenders.

Dated this _____ day of _____

Name of the firm or company _____

Address

Contact Tel No. _____ Mobile: _____

Contact E-mail address _____

Signature _____

Name _____

Capacity in which sign

No undertaking is given to accept the lowest or any tender

Appendix 3

Consultancy Deed

Made the _____ day of _____ 2018

BETWEEN The Stained Glass Museum (registered charity no. 1169842) of The South Triforium, Ely Cathedral, Ely, Cambridgeshire, CB7 4DL (hereinafter called “the Museum”) of the one part

AND [_____] of [_____] (hereinafter called “the Consultant”) of the other part.

Whereas the Museum is proposing to carry out the following work, namely, [options appraisal, stakeholder consultation and production of a strategic masterplan__] of the Stained Glass Museum at South Triforium, Ely Cathedral, Ely, Cambridgeshire.

(hereinafter called “the Project”).

And Whereas the Employer has resolved to appoint the Consultant for the Project.

Now It Is Hereby Agreed as follows:-

1. The Museum hereby appoints the Consultant to act as the Masterplan Project Consultant for the Project and the Consultant hereby accepts such appointment.
2. The Consultant shall provide the services specified in the Appendix “1” Schedule of Professional Services hereto as described therein using all reasonable skill, care and diligence.
3. (a) The Museum shall pay the Consultant a fixed fee for the services provided under Clause 2 hereof in accordance with the terms specified in Appendix 2 Form of Tender hereto.

(b) If at the request of the Museum, the Consultant provides any services additional to those provided under Clause 2 hereof the Museum shall pay the Consultant for such additional services, such amount as may be reasonable in all the circumstances and agreed by the parties before the execution of such services.
4. Payments to the Consultant under this Deed shall be made by Instalments in accordance with the terms specified in Appendix 2 Form of Tender.
5. All data collected in whatever forms remains the property of the Museum.
6. The Consultant shall not have the right to assign or transfer the benefit and obligations of this Deed or any part thereof.
7. The parties will seek to resolve any disputes relating to this engagement by discussions held in good faith.
8. The Museum agrees that the Consultant shall decide on their behalf the extent of services to be rendered by any individual or firm appointed by the Consultant to assist the Consultant in providing the services detailed in Appendix 1 Schedule of Services.

9. Without prejudice to the Consultant's obligations under this deed or otherwise at law, the Consultant will procure and maintain at its own cost effective professional indemnity insurance for a sum not less than £5,000 in respect of each and every claim. We will, on request, provide a copy of the museum's certificate of insurance.

10. The Consultant shall not change any of the Key Staff or make any material change in their roles without the prior written consent of the Museum (not to be unreasonably withheld or delayed in the case of illness or them ceasing to work for the Consultant). The Consultant shall provide all staff necessary to properly fulfil its duties under this Agreement and if the Museum considers that it is at any time providing insufficient staff the Museum may notify the Consultant of the fact and the Consultant will comply with the Museum's reasonable instruction regarding the matter.

11 (a). The Museum may in addition to any other rights and remedies which it may have by notice in writing to the Consultant at any time forthwith terminate this engagement.

11 (b). If the Museum is in material and persistent breach of its obligations to the Consultant and fails to remedy the same after receiving a 30 day written notice from the Consultant specifying the breach and requiring its remedy then the Consultant shall be entitled forthwith by written notice to the Museum to terminate this engagement.

11 (c). The Museum may by notice in writing to the Consultant suspend all or any of the Consultant's duties under this Agreement. If the Museum gives such notice to the Consultant and has not within six months requested that the Consultant resumes the duties suspended the Consultant may serve 30 days written notice on the Museum requiring the Museum to end the suspension. If the Museum has not notified the Consultant within that 30 day period that the suspension is ended the Consultant may forthwith by written notice to the Museum terminate its engagement in connection with the Project.

11 (d). On suspension or termination the Museum will pay to the Consultant;

(i) Any instalments of the Fee and other sums which have become due to Consultant prior to the date of such suspension or termination and which remain unpaid, on production by the consultant of a suitable and valid VAT invoice, and

(ii) A fair and reasonable proportion of the next following instalment of the Fee commensurate with the Services which the Consultant has performed up to the date completion of the Consultant's obligation the due date for which shall be the later of that date and the date of issue of the Consultant's valid VAT invoice for such proportion and the final date for payment of which shall be 28 days after the due date for such proportion (less any amounts previously paid by the Museum to the Consultant in respect of such instalment).

11 (e). Upon any suspension or termination under this clause 11 the Consultant will not be entitled to any sums in respect of loss of anticipated profit loss of contracts or other losses and expense arising by reason of or in connection with such suspension or termination. Subject to that termination of the Consultant's engagement (however it

arises) will be without prejudice to the rights and remedies of either party in relation to any negligence omission or default of the other prior to such termination.

11 (f). Following any termination of the Consultant's engagement (however it arises) the Consultant will immediately take all necessary steps to end in an orderly manner the provision by it of the services such steps to be taken with all reasonable speed and economy and the Consultant will deliver to the Museum copies in such form as the Museum may reasonably require of all documents and other documents which it holds in connection with the engagement (whether in the course of preparation or completed and including (inter alia) negatives and / or CAD disks or other approved electronic versions) together with the originals and any copies which it may hold of all documents provided to the Consultant by the Museum or by others in connection with the engagement (save that the Consultant may retain such record copies as its insurers or professional body require it to maintain).

12. This deed and all matters arising from it shall be governed by the laws of England and Wales.